

Art Basel Miami Beach

December 2–6, 2026
Booth F6






TRY NOT TO WORRY, I'LL SEE YOU SOMEDAY







Lynda Benglis

Power Tower 2019
Everdur bronze
90 × 70⅝ × 67¹³⁄₁₆" | 228.6 × 179.4 × 172.2 cm
2,100 lbs.
No. 73297.06 | Edition of 6 + 1 AP | USD 1,800,000





James Turrell

Shavuot 2021
Circular Glass: LED light, etched glass or scrim, and shallow space
62-inch diameter
Runtime: 2 hours 30 minutes
No. 78435 | USD 950,000



Louise Nevelson

Sky Tree 1976/2026
aluminum painted black
9' 5" × 2' 1" × 2' 3" | 287 × 63.5 × 68.6 cm
No. 99905.01 | Edition of 3 | USD 850,000

Louise Nevelson

Sky Tree 1976/2026

Among Louise Nevelson's largest and most important public commissions, *Sky Tree* (1976–77) was created for San Francisco's Embarcadero Center, where the monumental sculpture rises more than fifty feet above the surrounding plaza. To develop the project, Nevelson produced *Model for Sky Tree* (1976), a maquette in which she established the distinctive arrangement of geometric and curvilinear forms that would define the final work. The present *Sky Tree* (1976/2026), realized posthumously from that maquette, returns to the composition at an intermediate scale. If the maquette reveals Nevelson's conception of *Sky Tree* and the monumental commission its architectural presence, this posthumous iteration restores the composition to a scale that encourages an embodied experience of the work. As viewers move around the sculpture, the interplay between its individual forms and columnar structure comes into focus, making especially legible the formal logic that underlies both the intimate study and the monumental public sculpture.

Sky Tree belongs to a larger group of tree-like metal sculptures that Nevelson developed in the 1970s, following works such as Seventh Decade Garden (1969–75), an installation of tall welded-aluminum sculptures that marked her first sustained engagement with direct welding and was conceived in celebration of her seventieth birthday. Writing in 1977, the artist characterized her "current metal trees or sculptures" as "a continuation of the flow of my work" and "an extension of the process of my wood sculpture."[1]

The present sculpture also recalls the intermediate version Nevelson produced during her lifetime, *Model for Sky Tree* (1976), which was subsequently incorporated into the larger *Model for City for the High Mountain* (1976–83) and no longer survives as an independent work. Although its proportions differ slightly from those of that earlier sculpture, this new realization preserves the essential architectural rhythm and vertical dynamism of Nevelson's original conception. Its elongated, columnar form situates *Sky Tree* within the lineage of her celebrated vertical sculptures, among the most recognizable achievements of her career.

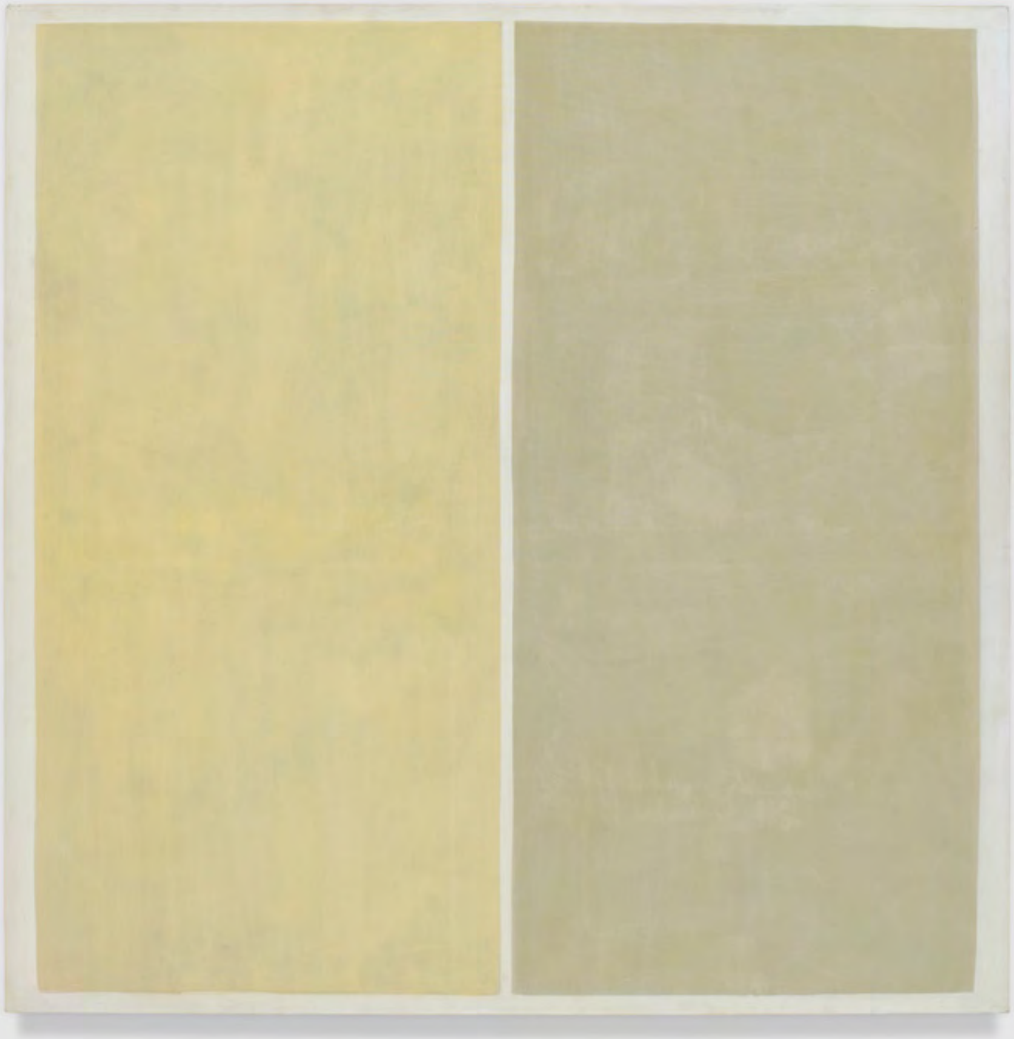
1 Louise Nevelson, Artist Statement in *Louise Nevelson at Purchase: The Metal Sculptures* (Purchase: Neuberger Museum of Art, 1977), n.p.







Louise Nevelson, *Sky Tree*, 1976, CORTEN steel painted black,
52' 6" high, Embarcadero Center, San Francisco.
Photo: courtesy Pace Gallery.



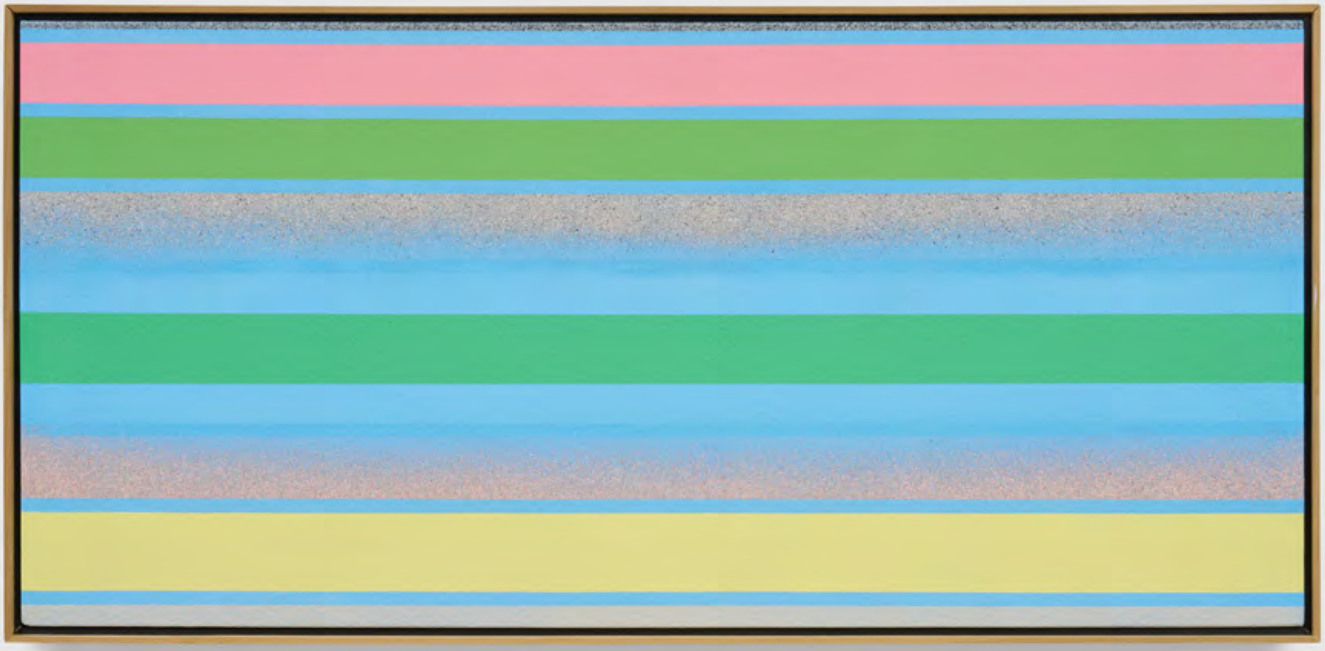
Agnes Martin

Heather 1958
oil on canvas
70 × 70" | 177.8 × 177.8 cm
No. 23458 | price upon request



Joan Mitchell

Untitled 1979
pastel on paper
22½ × 15½" | 57.2 × 39.4 cm
No. 131484 | USD 700,000



Kenneth Noland

Reflections: Echo Green 2003
acrylic on canvas
22 × 42" | 55.9 × 106.7 cm
23½ × 48½ × 2½" | 59.7 × 123.2 × 6.4 cm, framed
No. 99917 | USD 325,000

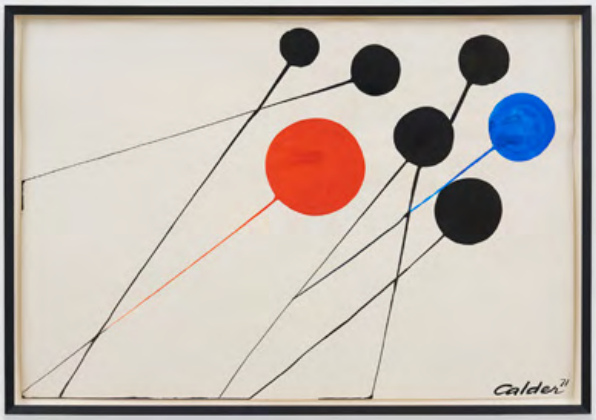


Kenneth Noland painting on the floor, ca. 1968



Alexander Calder

Untitled 1967
gouache on paper
29¼ × 43¼" | 74.3 × 109.9 cm
No. 55423 | USD 300,000





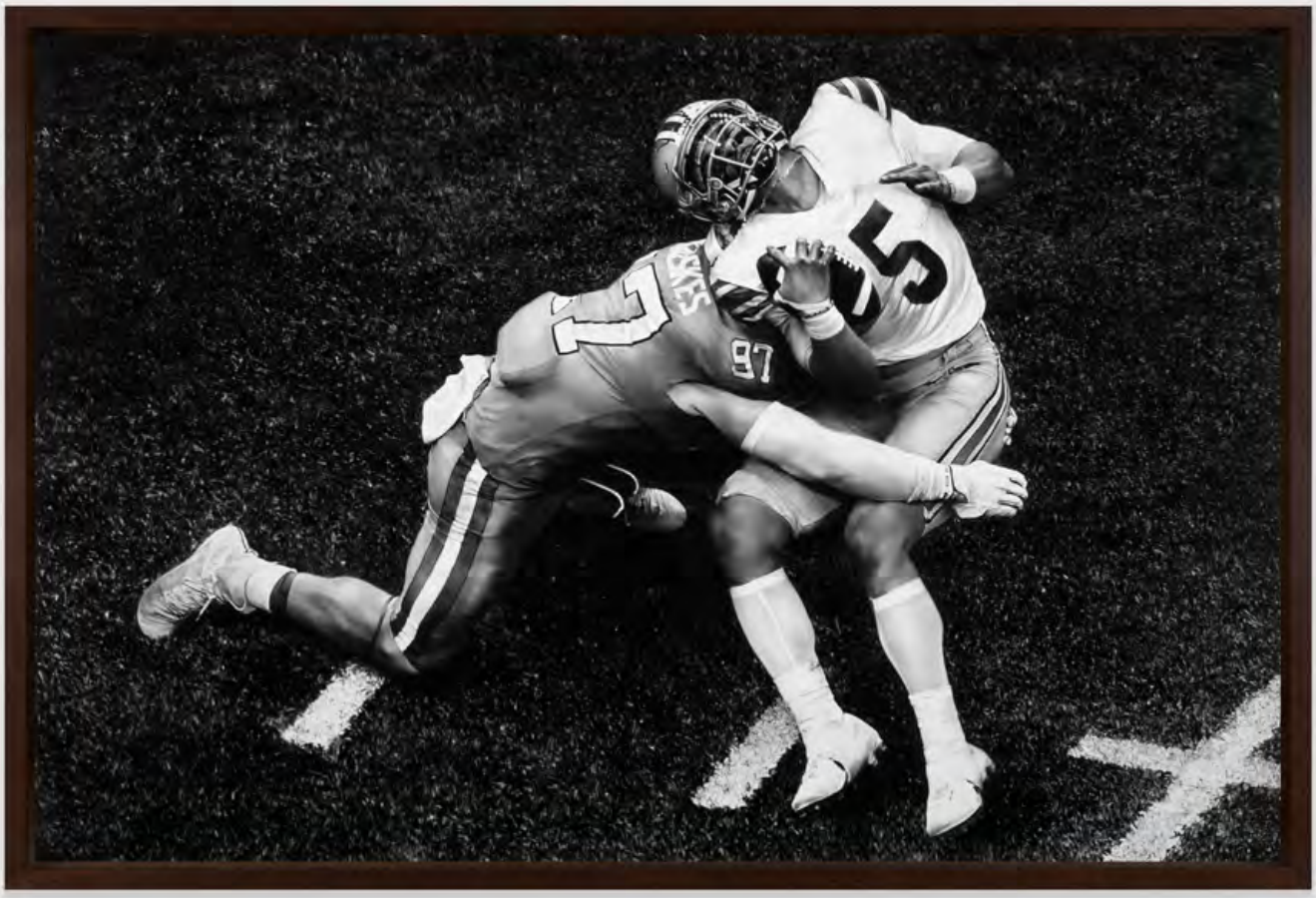
Alexander Calder

Untitled 1971
gouache on paper
29½ × 43¼" | 74.9 × 109.9 cm
No. 55432 | USD 300,000

Untitled 1971
gouache on paper
29⅜ × 43⅛" | 74.6 × 109.5 cm
No. 55433 | USD 300,000



Alexander Calder working in his studio in Saché, France, 1967.
Photo: © akg-images/ Daniel Frasnay



Robert Longo

The Hit 2026
charcoal on mounted paper
70 × 105" | 177.8 × 266.7 cm, image
75 × 110 × 3 9/16" | 190.5 × 279.4 × 9 cm, framed
No. 99784 | USD 750,000

Robert Longo
The Hit 2026

Robert Longo's *Untitled (The Hit)* (2026) depicts two football players at the instant of collision, continuing the artist's career-long engagement with images of violence, from the sanctioned aggression of competitive sport to scenes of war and protest. Drawing from a heavily manipulated photographic source, Longo renders the encounter in hyperrealistic charcoal while replacing identifying details, including the players' jersey numbers, with fabricated elements that anonymize the figures and the event more broadly, shifting attention to the physical drama of the encounter itself.

By way of a hyper-cinematic composition, Longo asserts the dramatic narrative structure of sports and amplifies the violence and impact of the image, the contorted body evoking a doubled-over Sam Peckinpah character. Seen from an elevated vantage point that recalls sports photography and televised broadcasts, the players appear locked in a dense, almost sculptural knot of bodies, uniforms, and protective equipment. Longo's painstaking attention to surface detail, from the creases of fabric to the reflective geometry of the helmets, heightens the immediacy of the scene while simultaneously emphasizing its constructed nature. For Longo—who played the sport himself in college—football is not merely an athletic contest but a highly visible performance through which broader systems of power become legible. Longo has remarked on the visual parallels between football players' uniforms and warriors' armor, characterizing football as a contemporary analogue to the Roman gladiatorial games, "a way of keeping us in a constant state of war."[1] The title *The Hit* points to the dual status of violence within contemporary culture, through the lens of the most popular American sport. A hit is an act of impact, but it is also something successful, popular, and widely consumed. Longo exploits this slippage of meaning, presenting the tackle not simply as a moment of athletic contact but as a form of spectacle.

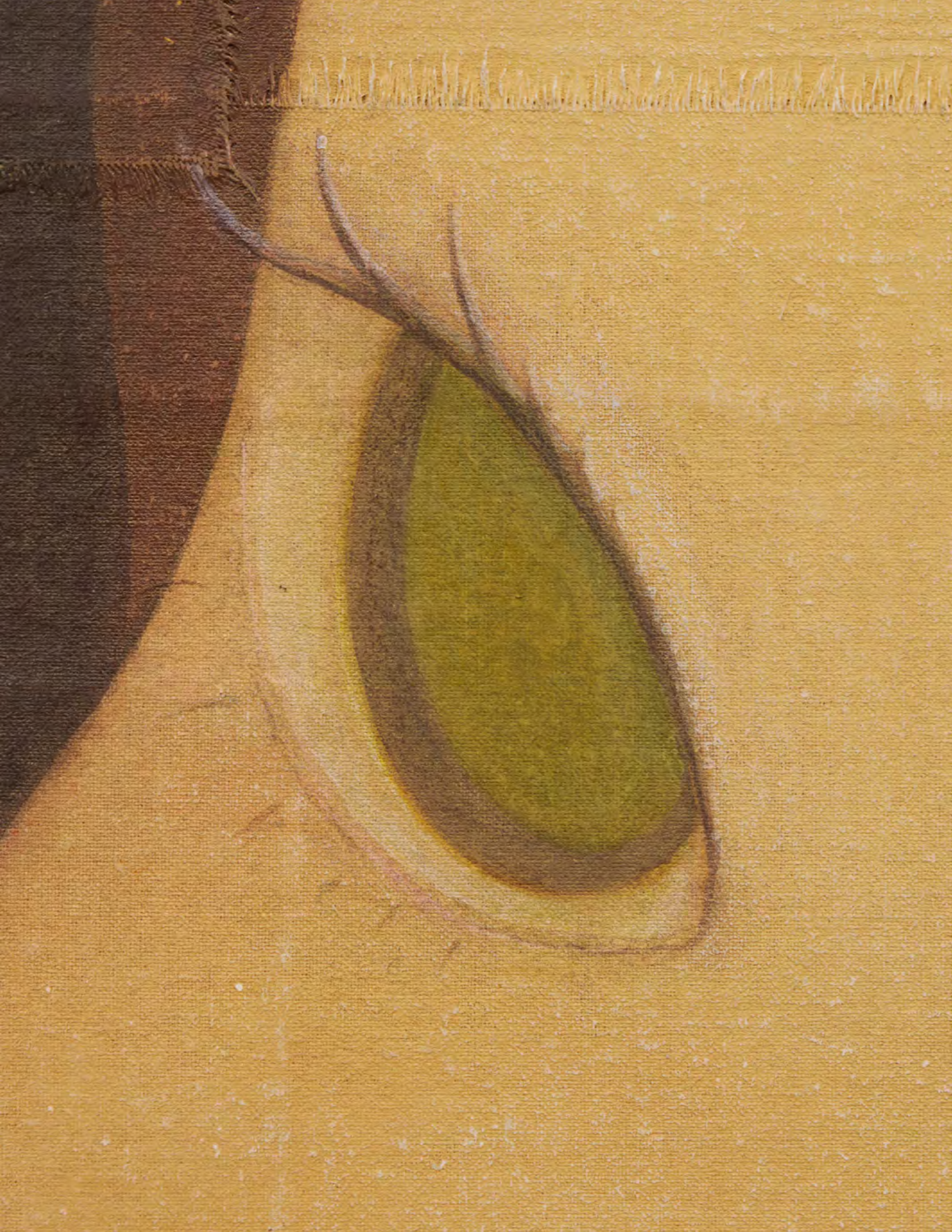
1 Robert Longo, in conversation with Henry Rollins, "The Un-Private Collection: Robert Longo and Henry Rollins," *Artbound* (PBS SoCal), 25 May 2016. https://www.pbssocal.org/shows/artbound/the-un-private-collection-robert-longo-and-henry-rollins.


97



Yoshitomo Nara

All Alone 2004
acrylic on cotton mounted on FRP
70⅞" | 180 cm, diameter
10¼" | 26 cm, depth
No. 131311 | USD 5,000,000





Robert Rauschenberg

Untitled (Borealis) 1991
tarnishes and silkscreen ink on brass
37½" × 8' 1" | 95.3 × 246.4 cm
No. 99870 | USD 1,250,000

Robert Rauschenberg
Untitled (Borealis) 1991

Untitled (Borealis) (1991) belongs to Robert Rauschenberg's Borealis series (1989–92), a body of work characterized by the artist's late experimentation with chemically altered metal surfaces and informed by imagery gathered during his extensive international travel. Originally conceived as an accompaniment to a brass bedframe for his own bedroom, *Untitled (Borealis)* extends Rauschenberg's longstanding interest in dissolving the boundaries between art and everyday life, seeking, as he famously put it, "to act in the gap between the two."[1] The series takes its name from the *aurora borealis*, or northern lights, which Rauschenberg first encountered in Scandinavia. Their shifting atmospheric effects find parallels in the chemically treated metal surfaces of these works. Produced in the context of the *Rauschenberg Overseas Culture Interchange* (ROCI, 1984–91), a project promoting artistic exchange to "produce peace + understanding," the series drew on the artist's experiences abroad.[2] Inspired in part by Chilean artist Benito Rojo the ROCI project, Rauschenberg developed techniques using acetic acid and ammonium salts on brass, copper, and bronze, creating varied patinas he described as 'corrosions'.[3] Working from photographs taken during his travels, Rauschenberg used a photomechanical silkscreen process, first encountered in Andy Warhol's studio in 1962, to transfer black-and-white images onto the metal surface. In *Untitled (Borealis)*, these include two photographs taken in East Berlin in 1989, depicting construction machinery and a wheelbarrow, both abstracted to the point of near illegibility. Near the center appears a partially obscured truck photographed in either Mexico City or Oaxaca during the artist's 1984 visit to Mexico. Just left of center, the faint "Hotel Austin" sign appears beneath a web of power lines that stretch across the composition. Unlike many of Rauschenberg's earlier works, which drew on images from mass media, *Untitled (Borealis)* relies exclusively on the artist's own photographs, combining them with gestural mark-making and material transformations to create a layered record of movement, observation, and exchange.

1 Robert Rauschenberg, "Statement" in *Theories and Documents of Contemporary Art: A Sourcebook of Artists' Writing*, ed. Kristine Stiles and Peter Selz (Berkeley: University of California Press, 1996), 373.

2 Robert Rauschenberg, handwritten draft statement concerning *Rauschenberg Overseas Culture Interchange (ROCI)*, 1982, Robert Rauschenberg Foundation Archives. Accessible: https://www.rauschenbergfoundation.org/archives-research-guides/roci [Accessed 30 October 2026]

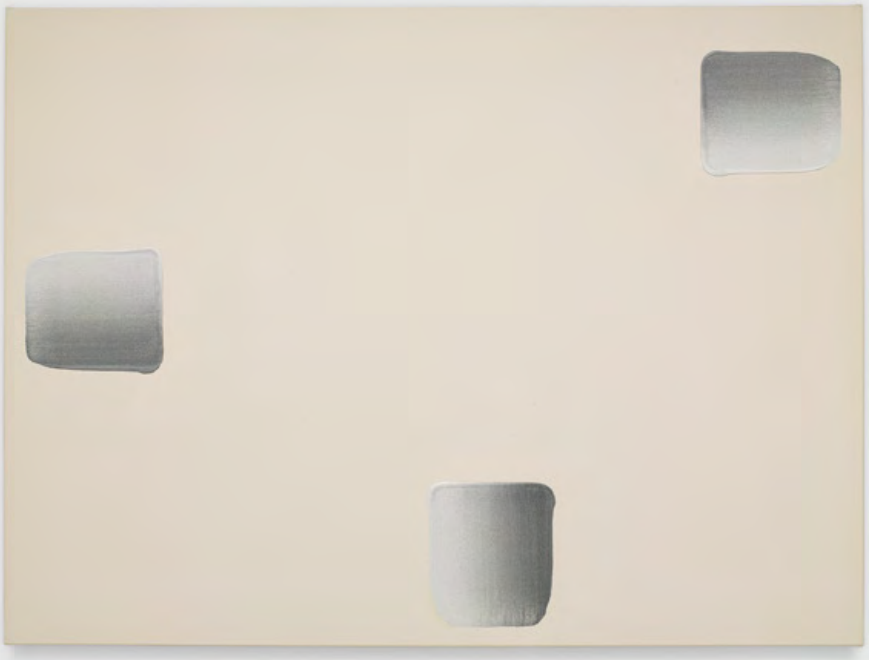
3 Elizabeth Carpenter, "Sculpture and Painting on Metal," in *Robert Rauschenberg: A Retrospective*, ed. Watler Hopps and Susan Davidson (New York: Solomon R. Guggenheim Museum, 1997), 470.





Lynda Benglis

Chaksu 1982
bronze with vaporized aluminum and copper coating
38½ × 11½ × 12½" | 97.8 × 29.2 × 31.8 cm
No. 131400 | price upon request



Lee Ufan

Dialogue 2011
oil on canvas
38½ × 51½" | 97.8 × 130.8 cm
No. 54207 | USD 800,000



Alicja Kwade

Tunnel-Tell (Ceci Sera) 2026
granite, polished stainless steel, concrete pedestal
72 15/16 × 78 3/4 × 34 15/16" | 185.3 × 200 × 88.7 cm
2,072 lb 5 oz | 940 kg
No. 131060 | unique | EUR 240,000





Kenneth Noland

Mysteries: Costa del Sol 2001
acrylic on canvas
36 × 36" | 91.4 × 91.4 cm
No. 93114 | USD 625,000



Anicka Yi

A Seed Is Written 2026
kelp, aquazol, glycerin, crepeline, acrylic, LED, animatronic insect
28 × 28 × 28" | 71.1 × 71.1 × 71.1 cm
No. 99927 | USD 125,000



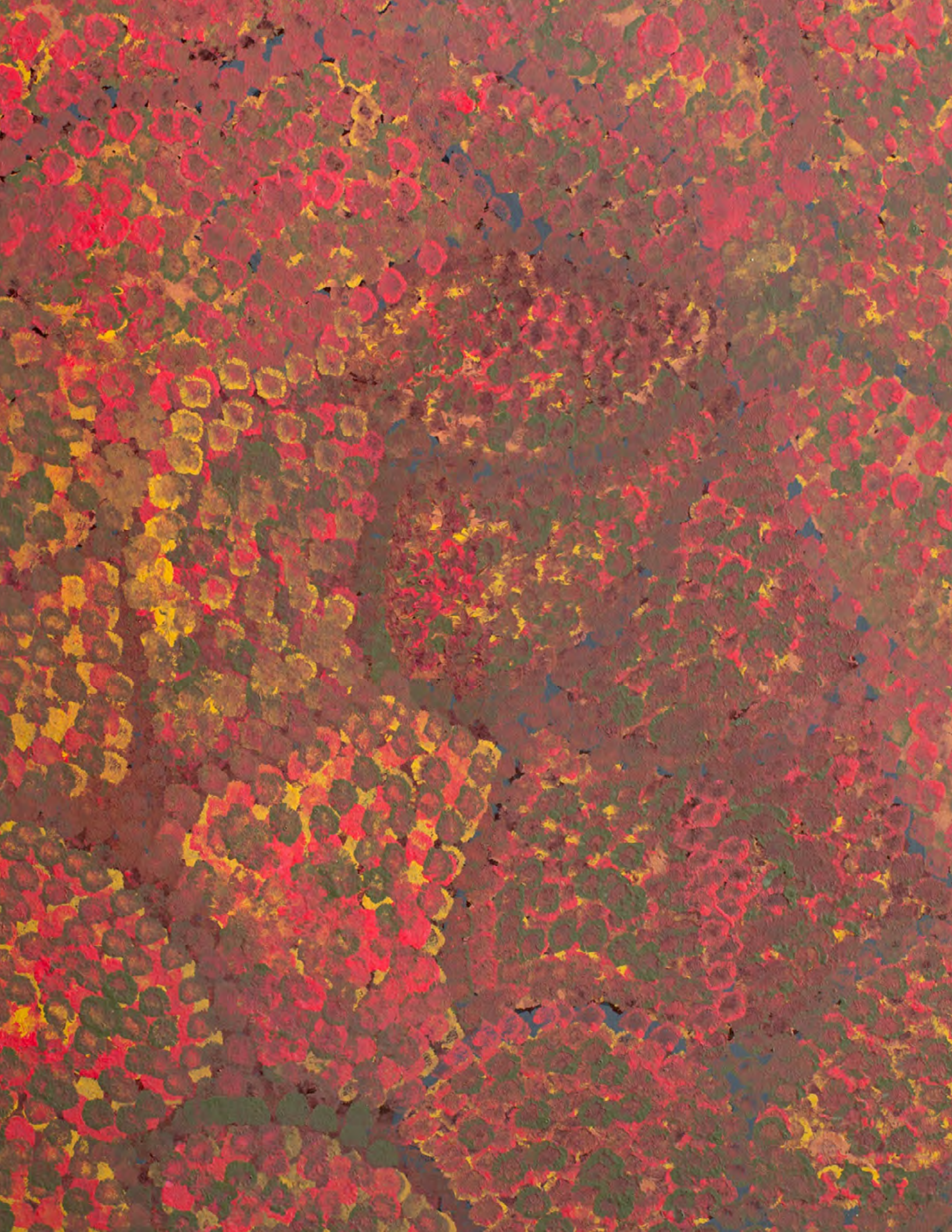
Friedrich Kunath

Try Not To Worry, I'll See You Someday 2024–25
oil on canvas
84 × 72 × 1½" | 213.4 × 182.9 × 3.8 cm
No. 131451 | USD 180,000



Emily Kam Kngwarray

Alatji - Wild Yam 1992
acrylic on canvas
84¼ × 48 1/16" | 214 × 122 cm
No. 96891 | USD 550,000





Jean Dubuffet

Site avec 4 personnages July 29, 1981
acrylic on canvas-backed paper
26½ × 19¾" | 67.3 × 50.2 cm
27⅝ × 21 × 1⅜" | 70.2 × 53.3 × 3.5 cm, framed
No. 18041 | USD 325,000



Lauren Quin

Redshift, Redblind 2026
oil on canvas
98½ × 78¾" | 250.2 × 200 cm
No. 131312 | USD 135,000







Loie Hollowell

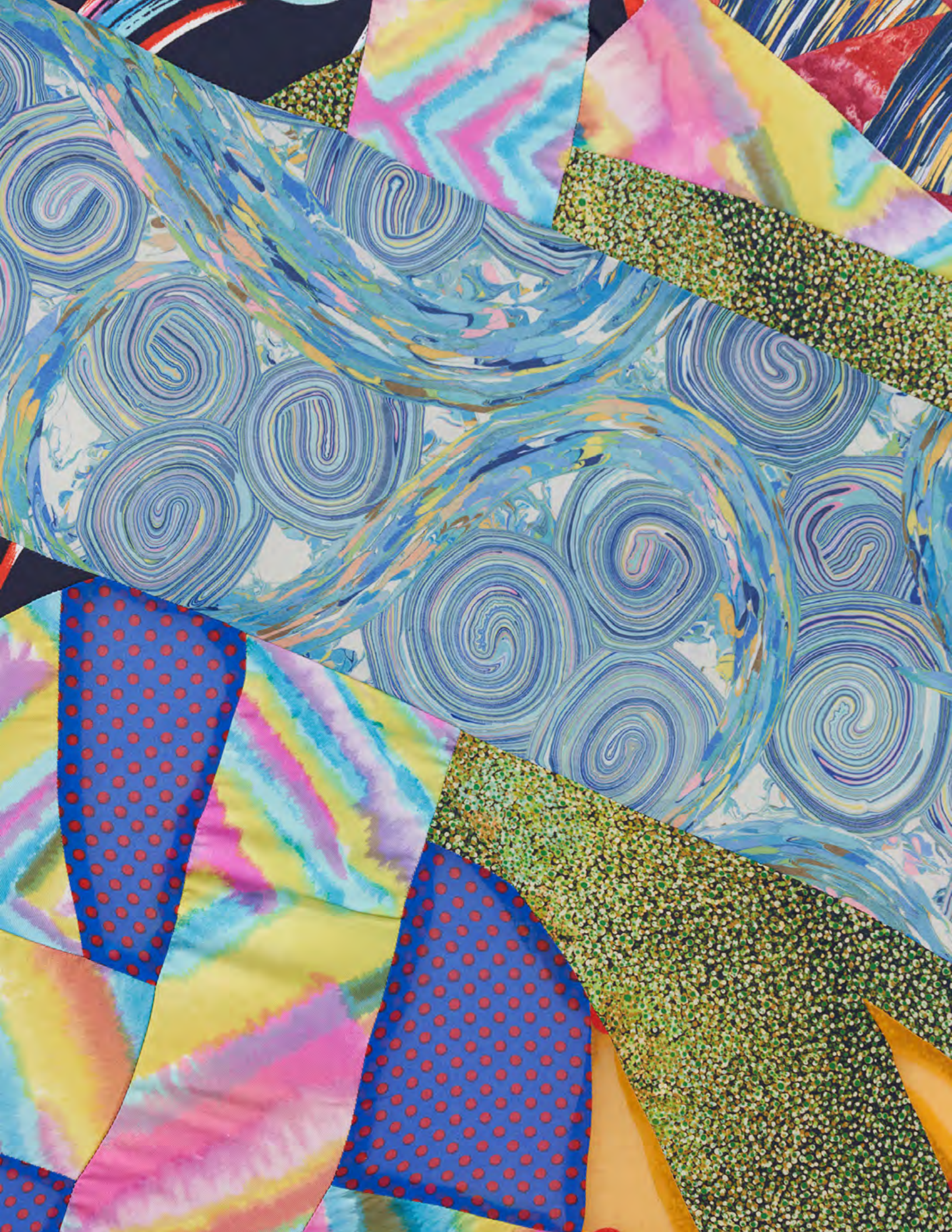
Blue Mandorla October 9, 2026
soft pastel on paper
27 × 40½" | 68.6 × 102.9 cm
No. 131321 | USD 85,000

Red Mandorla October 2, 2026
soft pastel on paper
27 × 40½" | 68.6 × 102.9 cm
No. 131313 | USD 85,000



Lucas Samaras

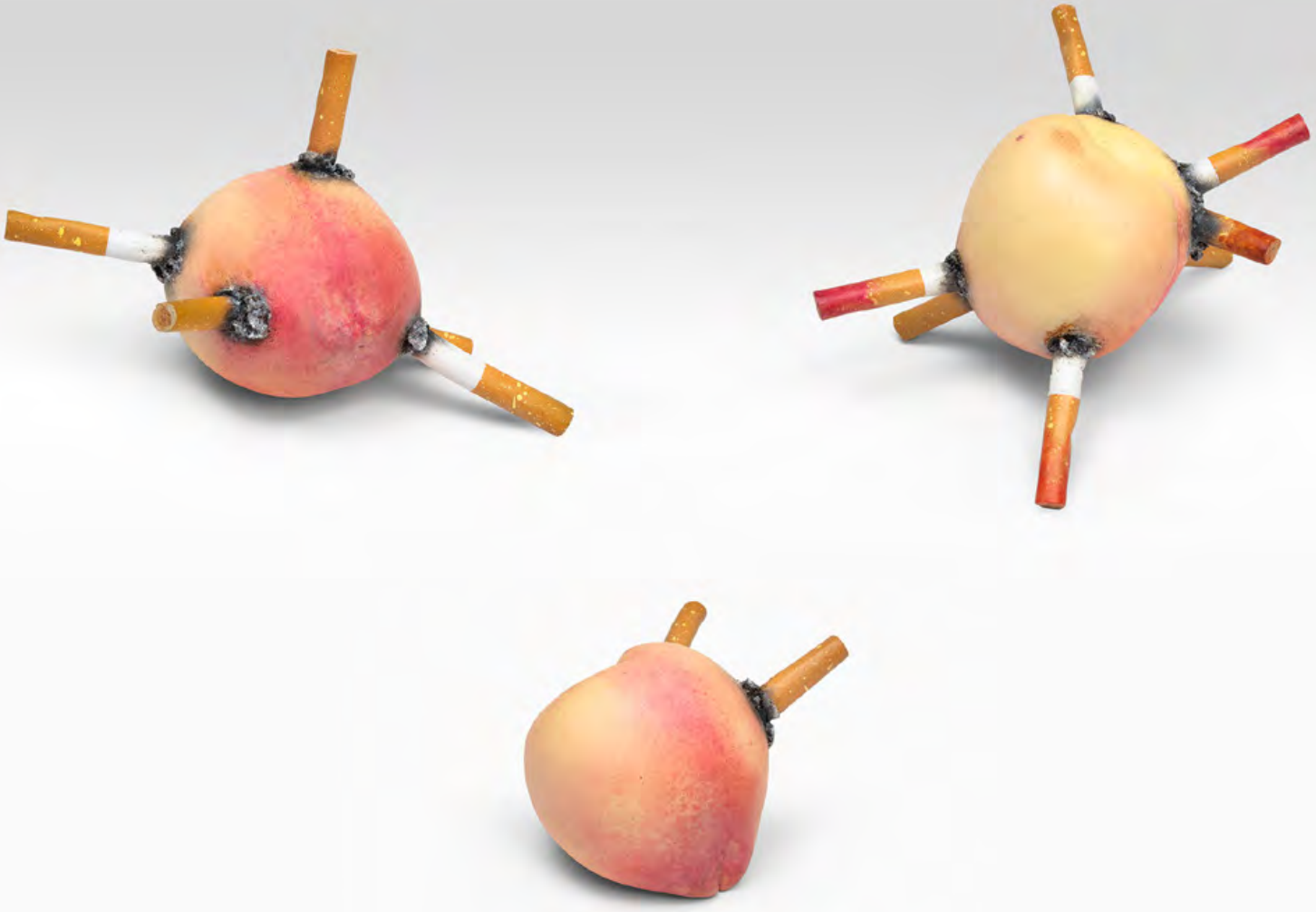
Reconstruction # 68 1979
sewn fabrics
73 × 69" | 185.4 × 175.3 cm
No. 93819 | USD 300,000





Marina Perez Simão

Untitled 2026
oil on linen
26¾ × 23⅝" | 68 × 60 cm
No. 99978 | USD 85,000

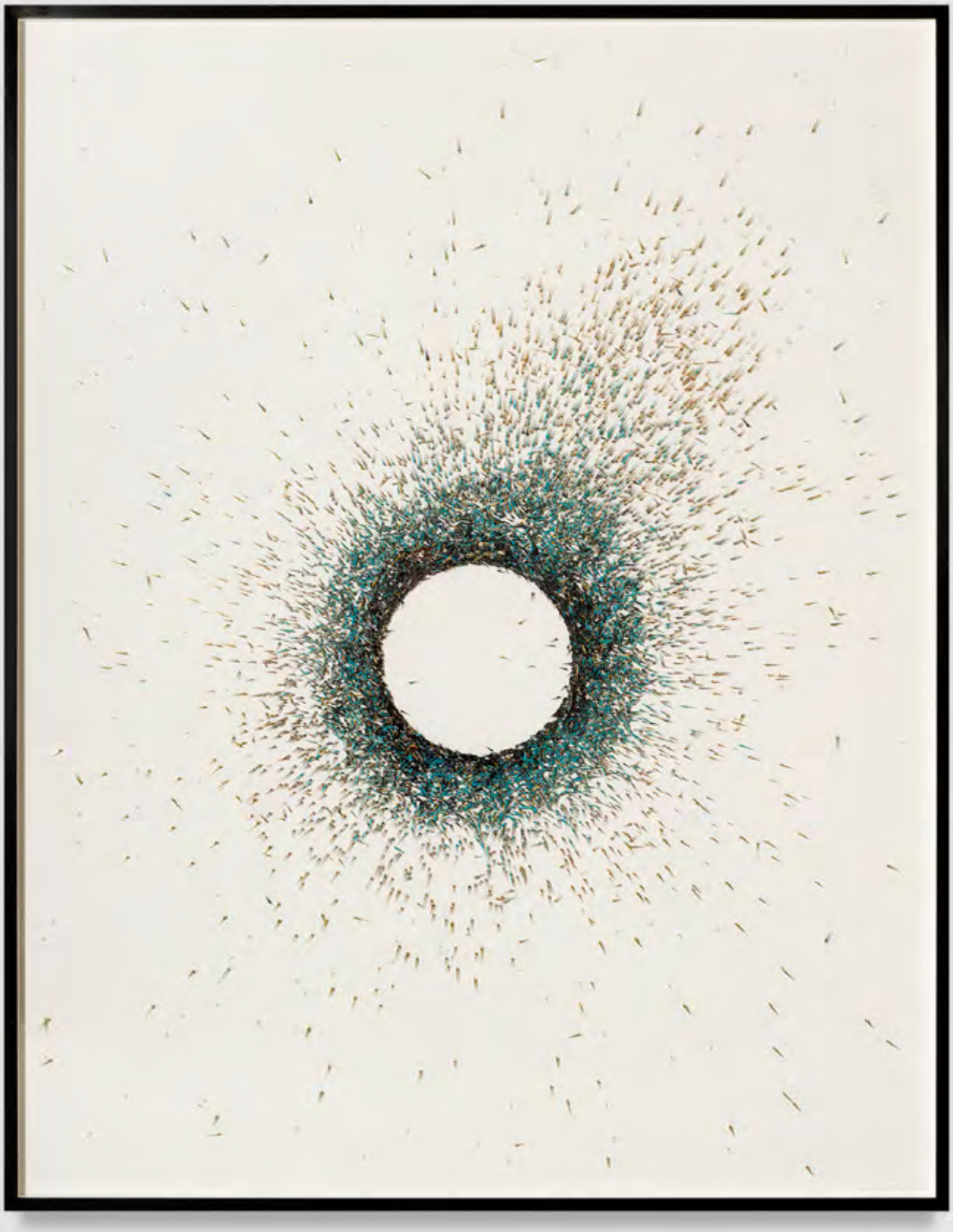


Alicja Kwade

PersicumAdustum 2026
painted bronze
3 7/16 × 5 11/16 × 2 13/16" | 8.8 × 14.4 × 7.1 cm
No. 131450 | unique | EUR 18,000

PersicumAdustum 2026
painted bronze
2 3/8 × 3 9/16 × 3 3/16" | 6 × 9 × 8.1 cm
No. 131448 | unique | EUR 18,000

PersicumAdustum 2026
painted bronze
2 15/16 × 4 3/4 × 3 11/16" | 7.5 × 12.1 × 9.3 cm
No. 131449 | unique | EUR 18,000



Alicja Kwade

Devoid (365 days/8760 hours) 2026
brass watch hands on cardboard
87 × 68⅛ × 2⅜" | 221 × 173 × 6 cm, framed
No. 131379 | unique | EUR 95,000



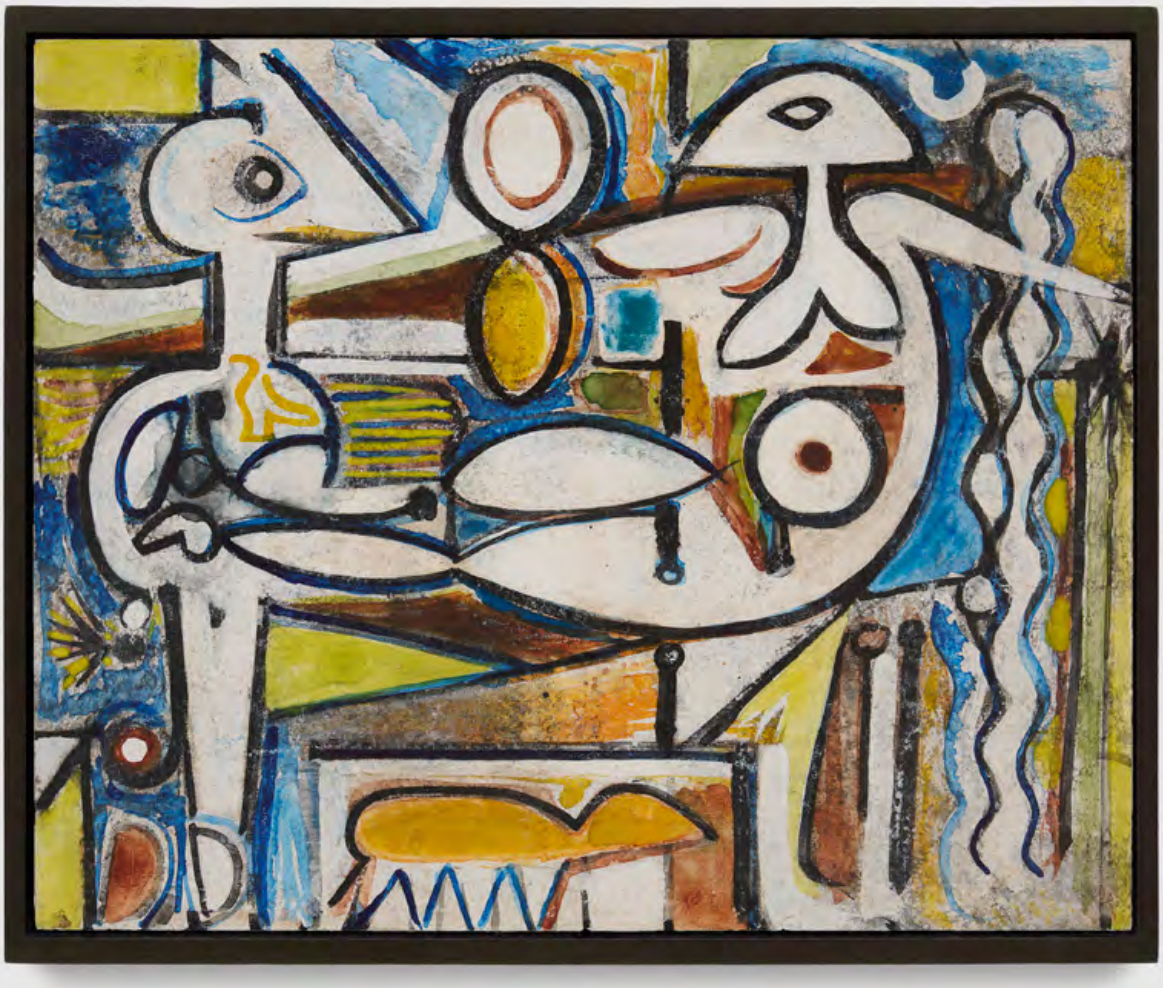
Hank Willis Thomas

Allegiance I 2026
bronze
30⅛ × 30⅛ × ½" | 76.5 × 76.5 × 1.3 cm
No. 131292.01 | 1 in a series of 3 unique works | USD 100,000



Alexander Calder

Untitled (maquette) c. 1967
sheet metal and wire
23 × 20½ × 22¼" | 58.4 × 52.1 × 56.5 cm
No. 87797 | USD 450,000



Richard Pousette-Dart

Reclining Figures 1937
oil on masonite
16½ × 20½" | 41.9 × 52.1 cm
No. 98884 | USD 250,000



Lee Ufan

With Winds 1991
glue and mineral pigment on canvas
51⁹⁄₁₆ × 63¾" | 131 × 162 cm
No. 131475 | USD 775,000



Julian Schnabel

Portrait of Italy Through Its Trees Painting on Map (6:30 PM) 2026
inkjet print and oil on paper
66⅛ × 53½ × 2¾" | 168 × 135.9 × 7 cm
No. 131465 | USD 125,000



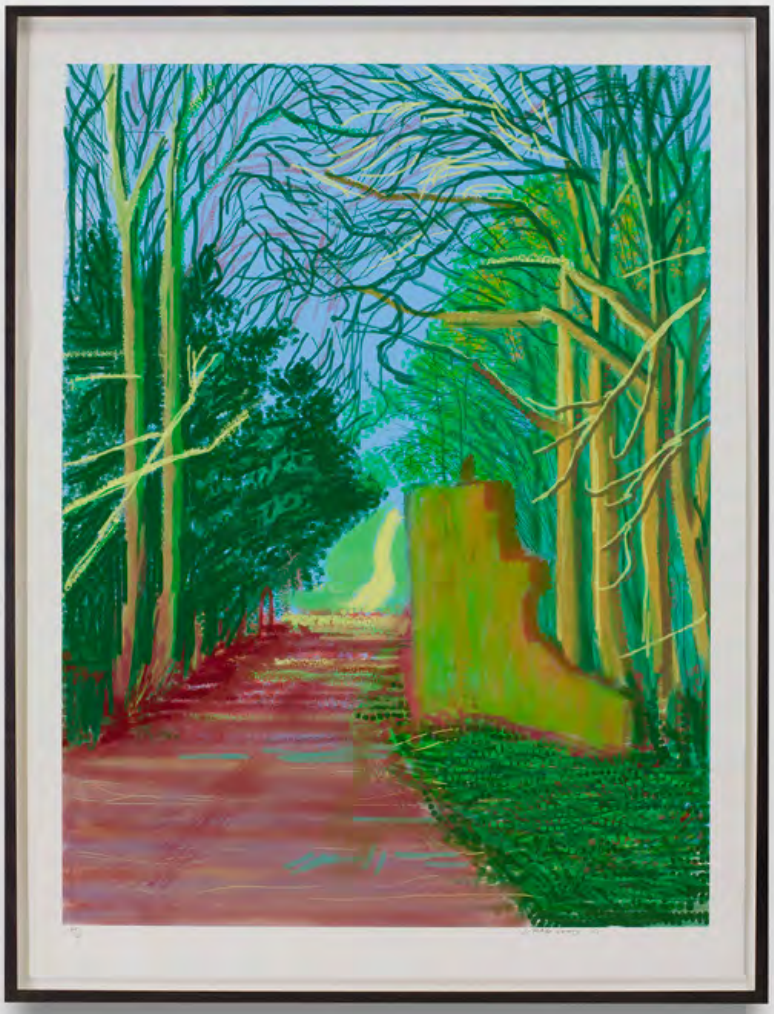
Lawrence Weiner

IN TANDEM WITH THE SANDS 2010
Language + the materials referred to
dimensions variable
No. 131492 | USD 300,000



Michal Rovner

Blue Sands 2026
LCD screen and video
32¾ × 57¼ × 1¼" | 83.2 × 145.4 × 3.2 cm
No. 99567.02 | Edition of 5 + 2 AP | USD 150,000
Click here to watch video



David Hockney

The Arrival of Spring in Woldgate, East Yorkshire in 2011 (Twenty Eleven) - 19 March 2011
iPad drawing printed on paper
55 × 41½" | 139.7 × 105.4 cm
No. 59155.07 | Edition of 25 | USD 475,000



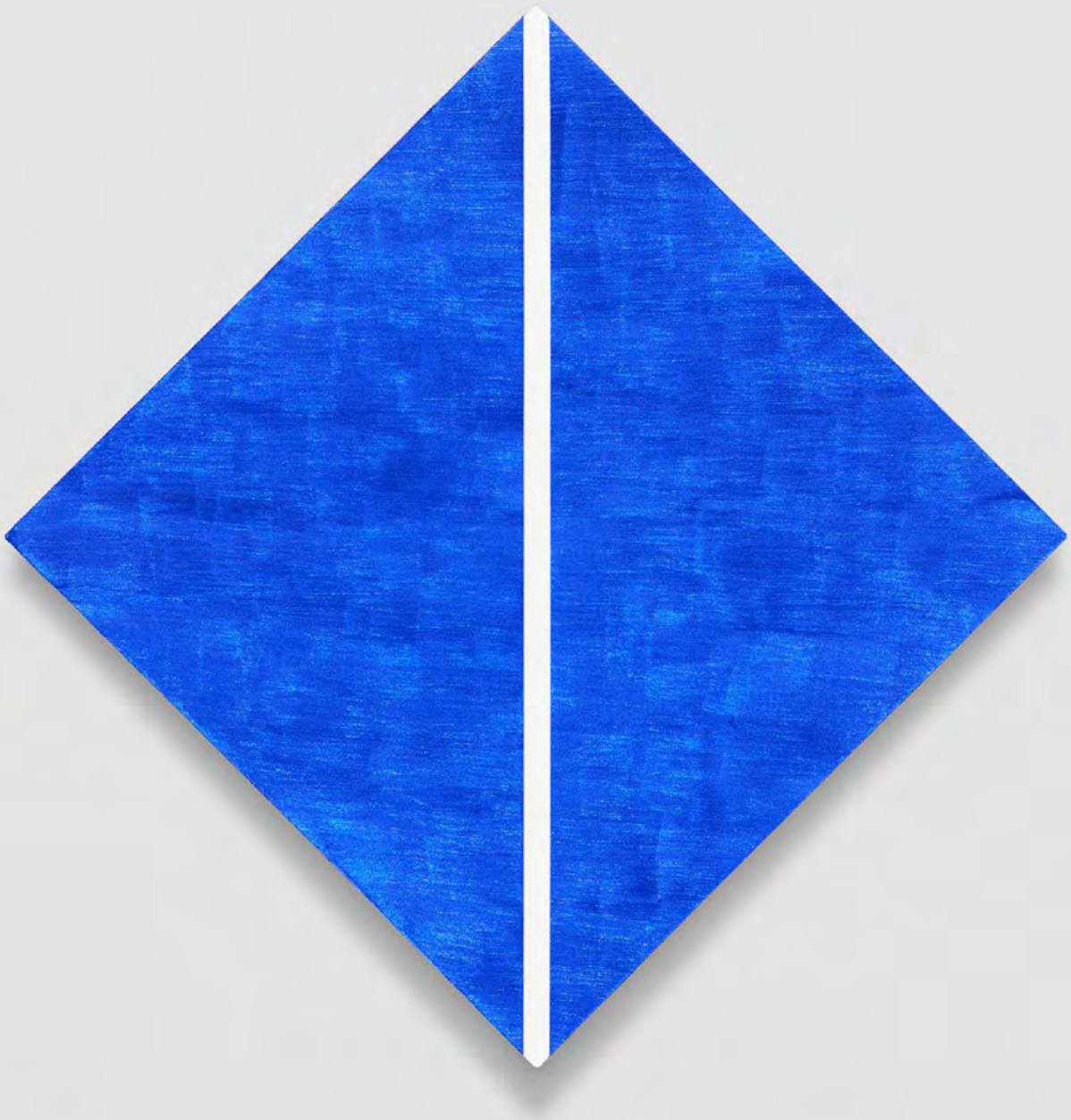
Yoshitomo Nara

Guitar Angel 1995
acrylic on paper
21 15/16 × 16 7/16" | 55.8 × 41.8 cm
No. 84565 | USD 525,000



Joel Shapiro

untitled 2023
bronze
36⅝ × 15⅞ × 39⅝" | 93 × 40.3 × 100.6 cm
No. 99427.01 | Edition of 3 | USD 300,000



Mary Corse

Untitled (Blue Diamond with White Inner Band) 2026
glass microspheres in acrylic on canvas
39 × 39 × 2¾" | 99.1 × 99.1 × 7 cm
No. 97899 | USD 225,000



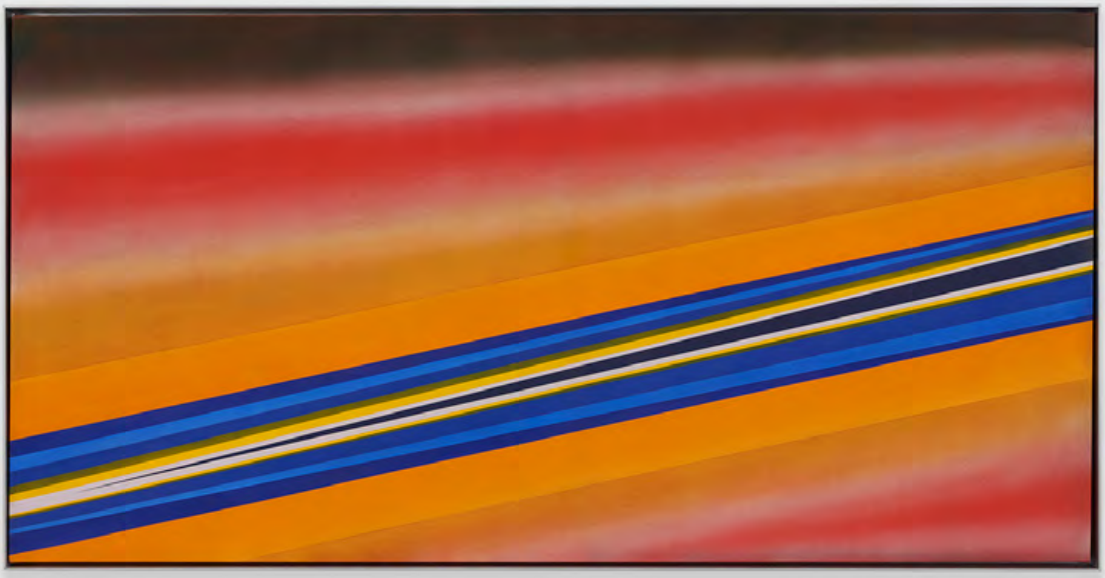
Mika Tajima

Art d'Ameublement (Baklan) 2026
spray acrylic, thermoformed PETG
72 × 54" | 182.9 × 137.2 cm
No. 99698 | USD 90,000



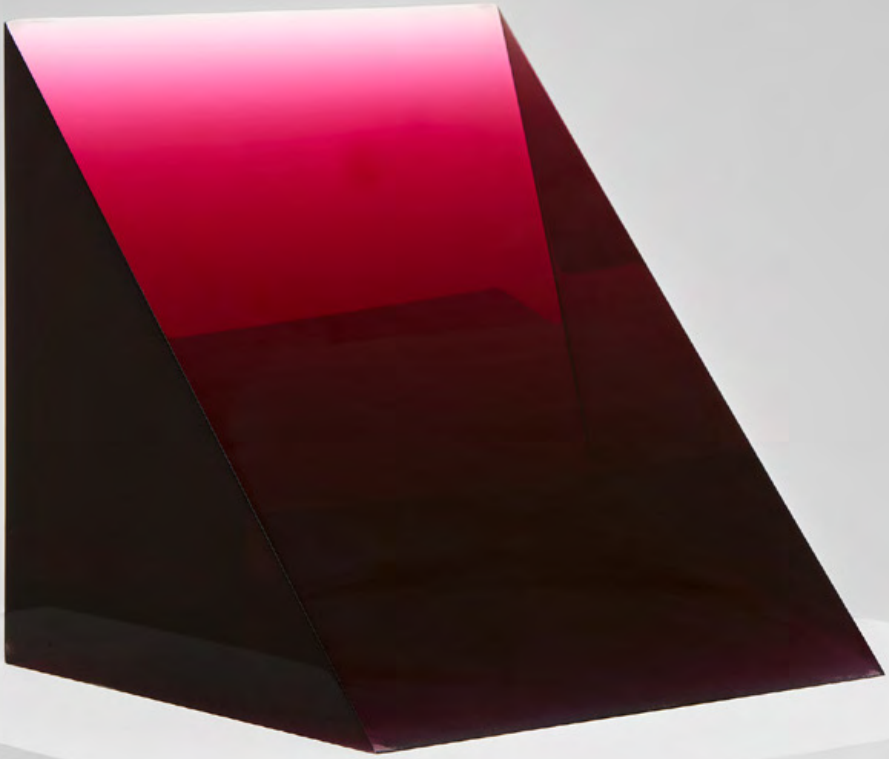
Arlene Shechet

Surprise Play 2026
glazed ceramic, painted and dyed hardwood, and steel
20 × 13 × 19" | 50.8 × 33 × 48.3 cm
No. 131397 | USD 110,000



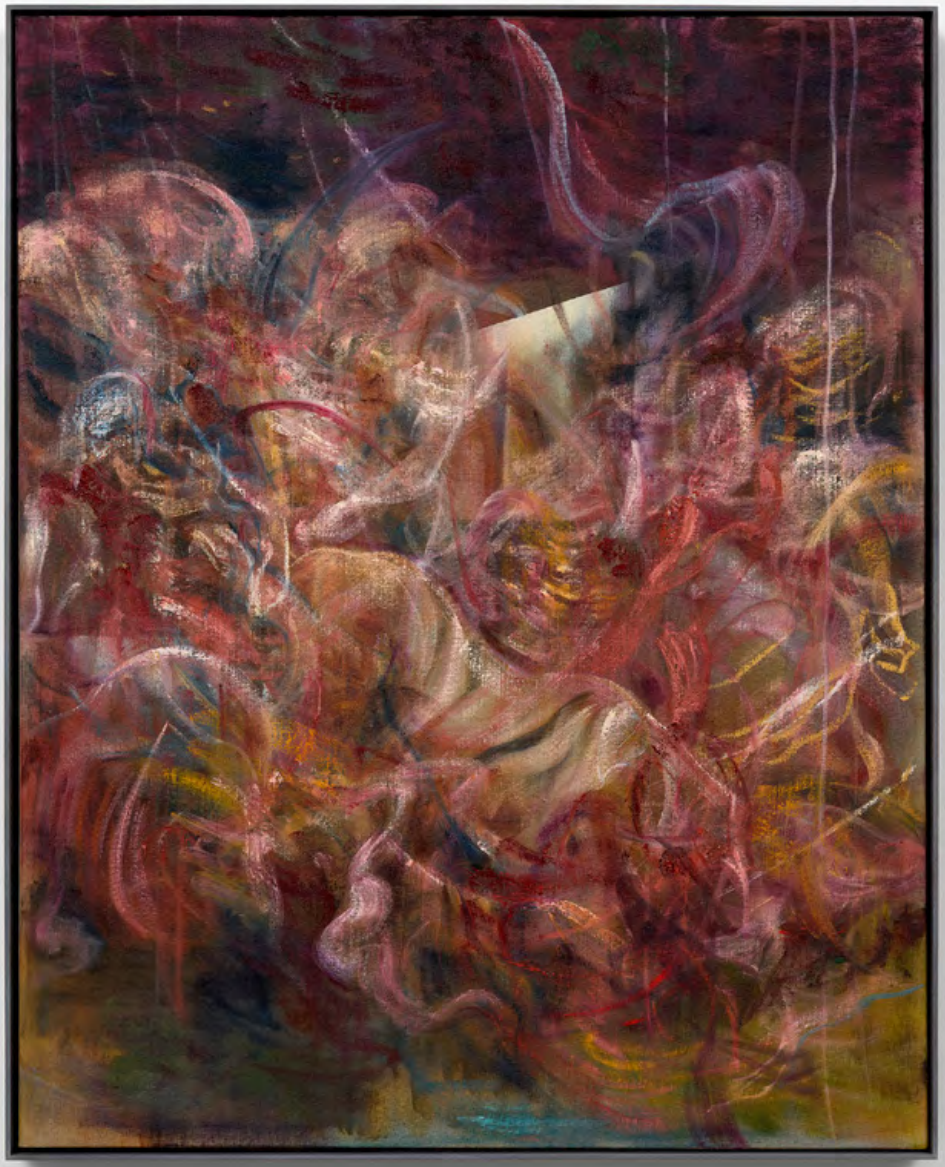
Rita Letendre

Sans titre 1979
acrylic on canvas
35 13/16 × 70½" | 91 × 179.1 cm
37⅛ × 71⅞ × 2½" | 94.3 × 182.6 × 6.4 cm, framed
No. 98911 | USD 160,000



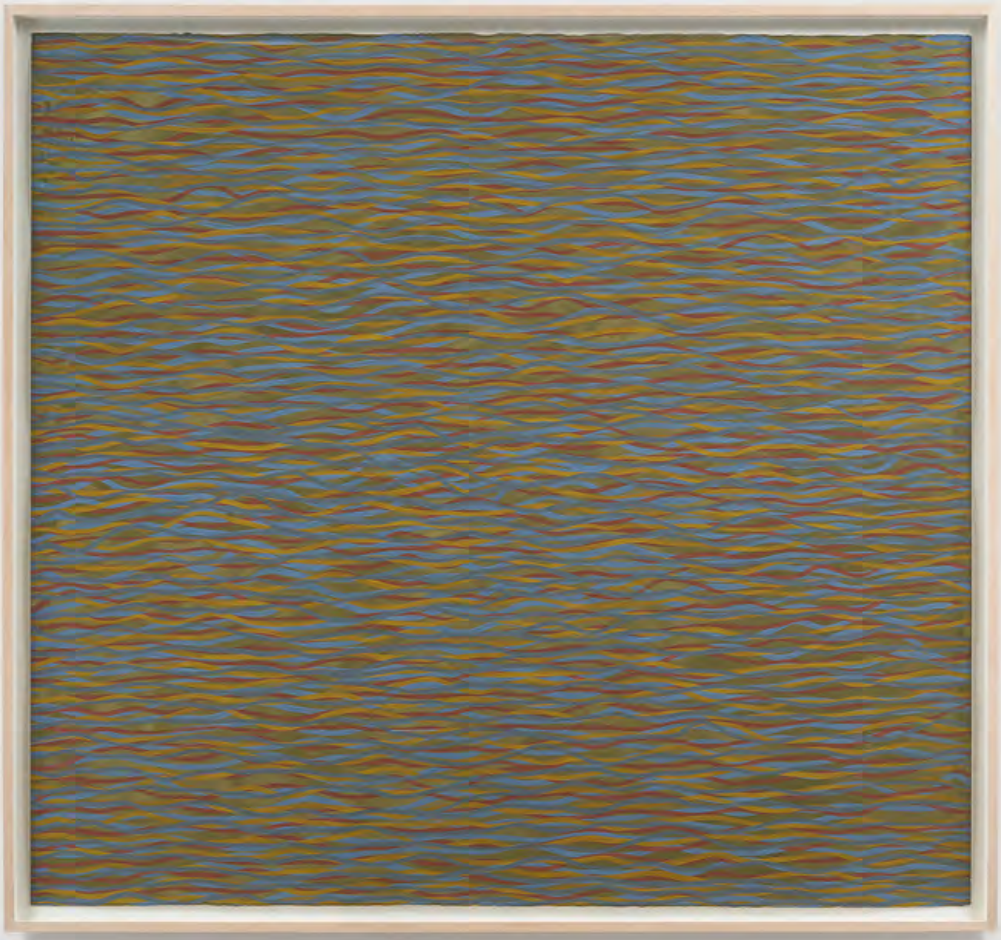
Peter Alexander

4/1/19 (Ruby Scarlet Wedge) 2019
urethane
8¼ × 8⅛ × 7¾" | 21 × 20.6 × 19.7 cm
No. 72824 | USD 80,000



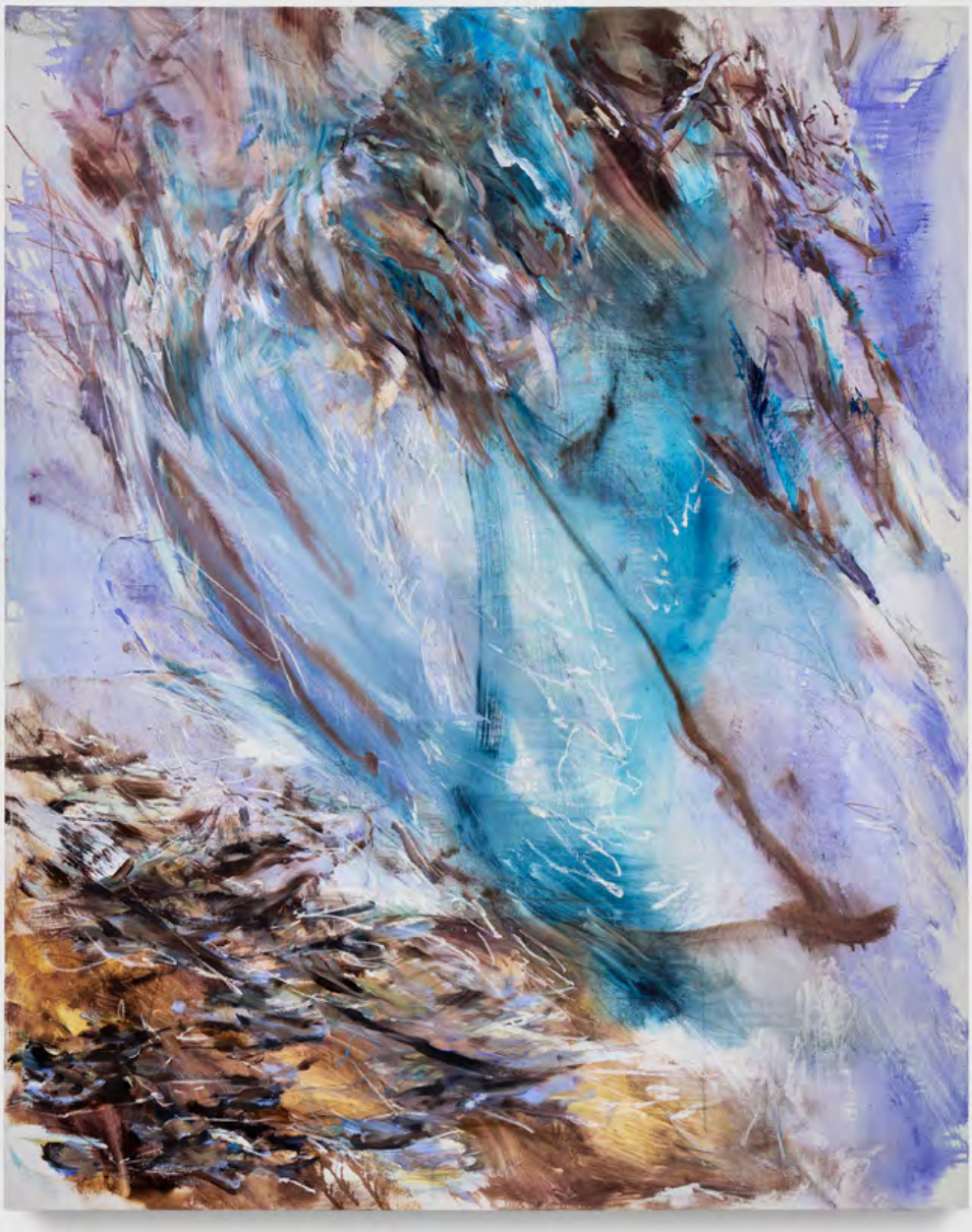
Nigel Cooke

The Amalgam (Painting for Joseph Brodsky) 2026
oil on linen
39⅜ × 31½" | 100 × 80 cm
No. 98938 | USD 100,000



Sol LeWitt

Horizontal Brushstrokes 2003
gouache on paper
60¼ × 65" | 153 × 165.1 cm, paper
63¾ × 68½ × 2¼" | 161.9 × 174 × 5.7 cm, framed
No. 35640 | USD 285,000



Kylie Manning

Tundra 2026
charcoal, graphite, and oil on linen
80 × 64" | 203.2 × 162.6 cm
No. 99192 | USD 130,000



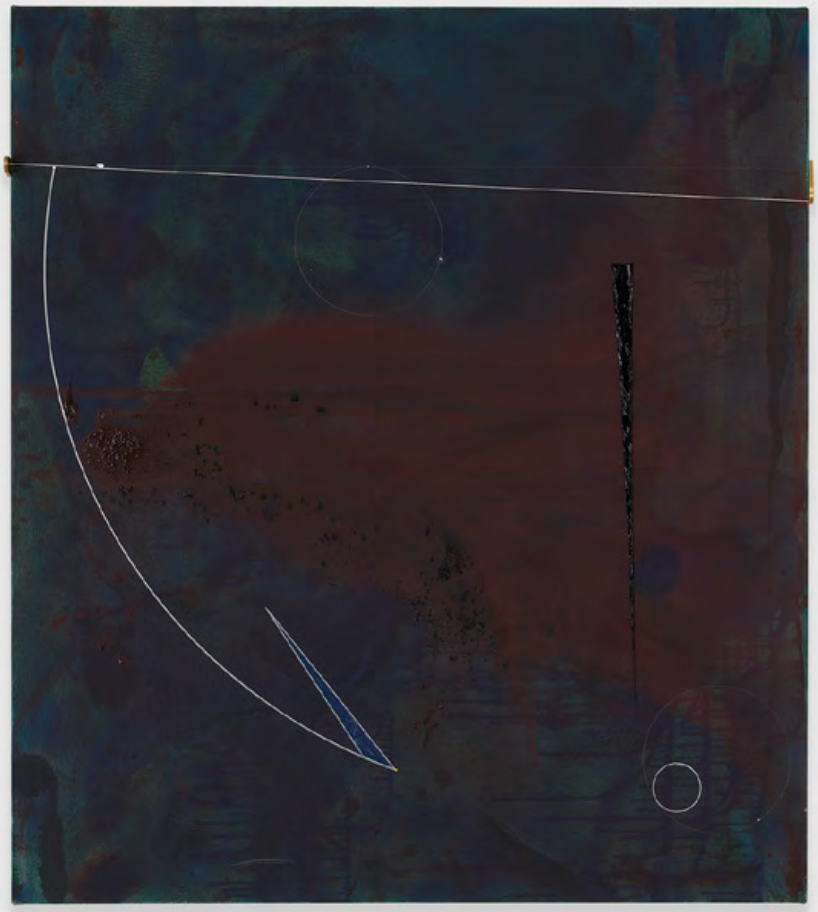
Asher Liftin

Duralex Water Glass 2026
colored pencil on paper
14 × 10⅞" | 35.6 × 27.6 cm
No. 131381 | USD 16,000



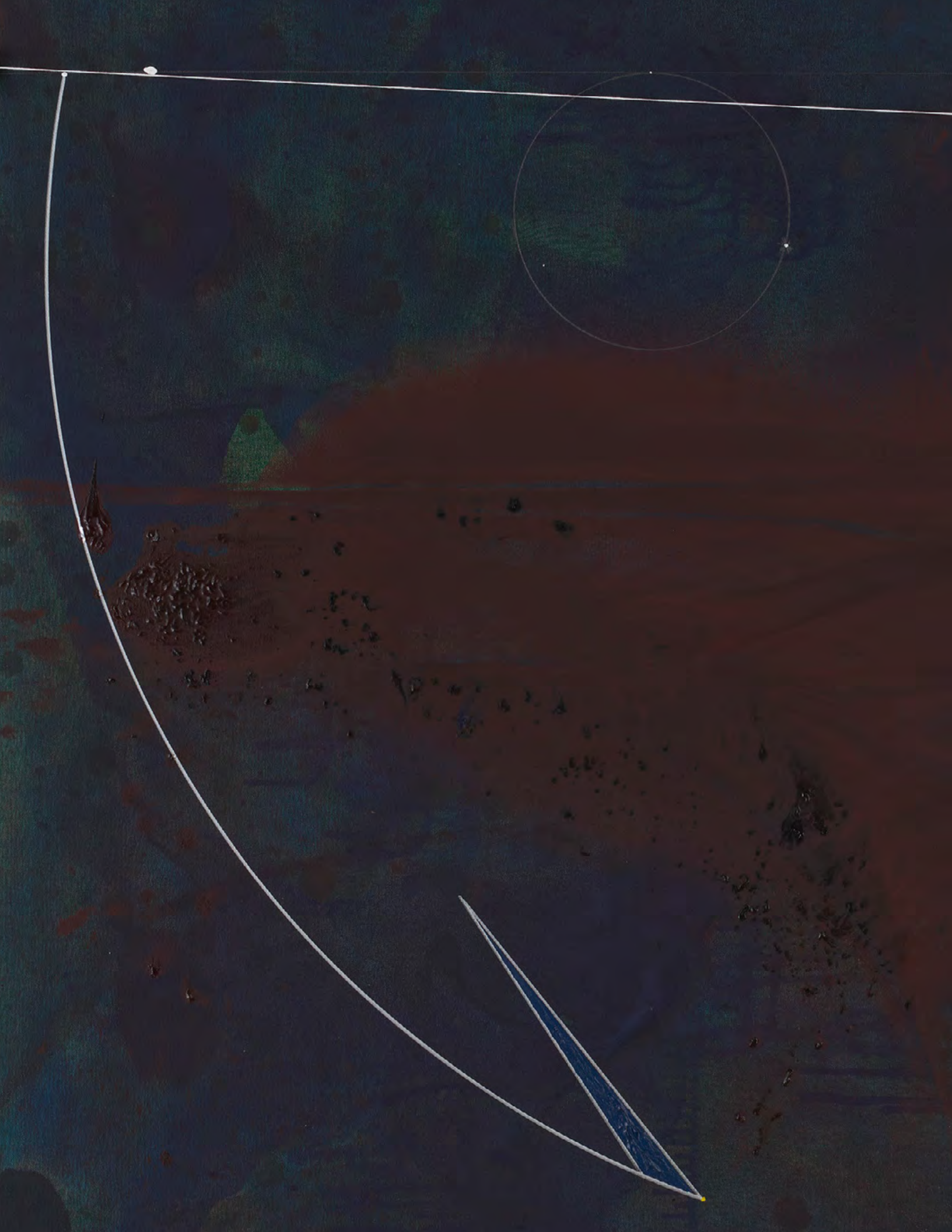
Maya Lin

Silver Yellowstone 2026
recycled silver
44⅞ × 47¾ × ¼" | 114 × 121.3 × 0.6 cm
No. 98658.02 | Edition of 3 + 2 APs | USD 195,000



Torkwase Dyson

Hand to Hand, Heart to Heart (Unknown of Us 2) 2026
acrylic, ink, graphite, brass, and cotton string on canvas
54 × 48 × 3½" | 137.2 × 121.9 × 8.9 cm
No. 99579 | USD 75,000



Fred Wilson

Longing 2023
blown glass
41½ × 27½ × 3" | 105.4 × 69.9 × 7.6 cm
No. 90175 | USD 70,000



John Wesley

Untitled (Storm Sea) 1975
acrylic on paper
19 11/16 × 51 1/8" | 50 × 129.9 cm, 2 panels, overall installed
22 3/4 × 54 3/4 × 1 3/4" | 57.8 × 139.1 × 4.4 cm, framed
No. 89789 | USD 75,000



Elmgreen & Dragset

Eight (Study) 2026
glass fibre reinforced resin, stainless steel, lacquer
67½ × 20⅞ × 11¹³⁄₁₆" | 171.5 × 53 × 30 cm
No. 131452 | EUR 140,000



Richard Misrach

Cargo Ships (February 28, 2026 7:47 am) 2026
pigment print mounted on Dibond
60 × 80" | 152.4 × 203.2 cm, image, paper, and mount
62½ × 82 × 3" | 158.8 × 208.3 × 7.6 cm, framed
No. 131331.03 | Edition of 5 + 1 AP | USD 70,000



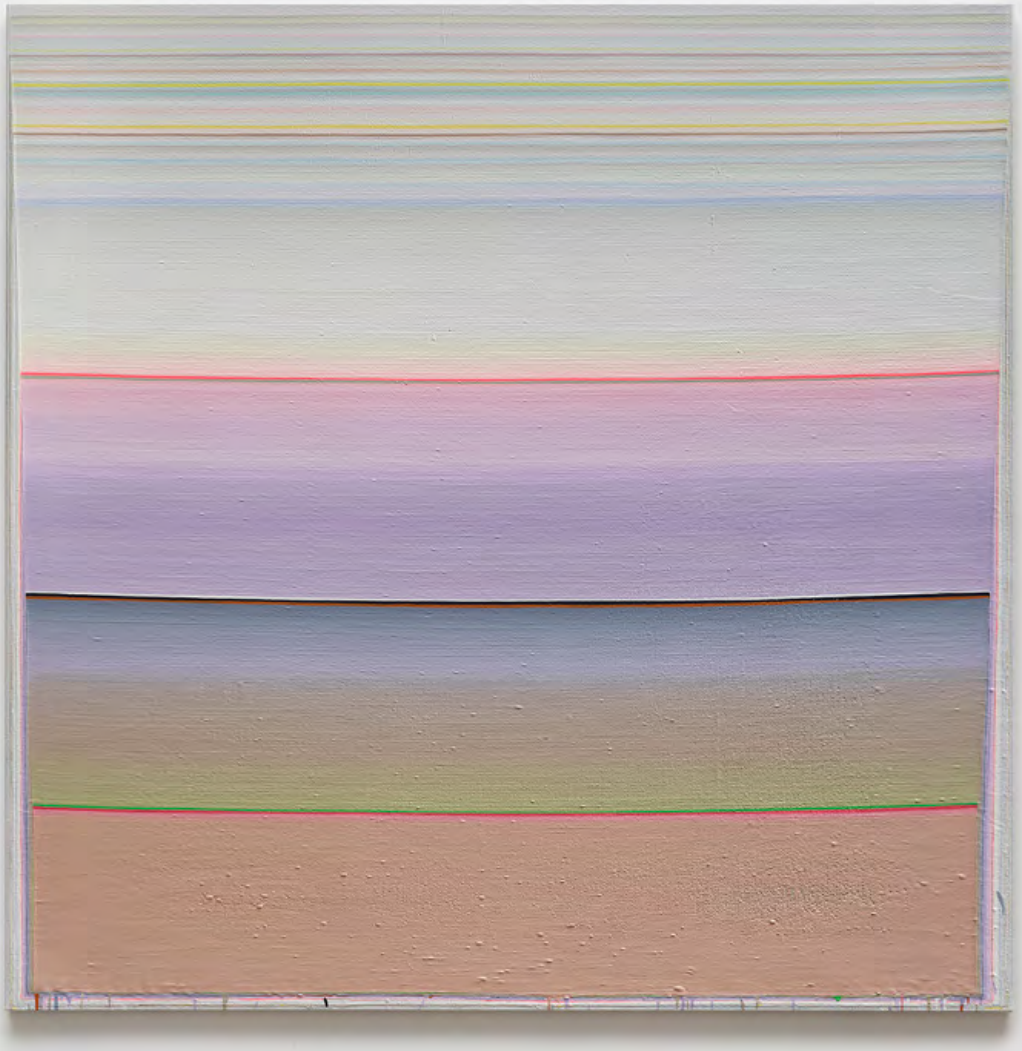
Matthew Day Jackson

Silver Moon 2026
linen, oil paint, acrylic paint, epoxy resin, wood, stainless steel, palladium
58¾ × 40¼ × 1⅞" | 149.2 × 102.2 × 4.8 cm
No. 131473 | USD 125,000



Arlene Shechet

Touching Ground: Shaped Air 2026
Terra sigillata, glazed ceramic and steel
61¾ × 22½ × 19¾" | 156.8 × 57.2 × 50.2 cm, overall
23¼ × 22½ × 8" | 59.1 × 57.2 × 20.3 cm, sculpture
38½ × 22 × 19¾" | 97.8 × 55.9 × 50.2 cm, stand
No. 99674 | USD 95,000



Wang Guangle

Untitled II – 251204 2025
acrylic on canvas
78¾ × 78¾" | 200 × 200 cm
No. 97153 | USD 350,000



Maysha Mohamedi

Snoutitude 2025
oil on canvas
33 × 28 × 1½" | 83.8 × 71.1 × 3.8 cm
No. 95944 | USD 75,000



Robert Nava

Nightmare Phantom 2024
oil, acrylic, and grease pencil on canvas
72 × 75" | 182.9 × 190.5 cm
No. 131406 | USD 185,000



Li Songsong

History XIV: Impermanence 2026
oil on canvas
47¼ × 47¼" | 120 × 120 cm
No. 131326 | USD 150,000



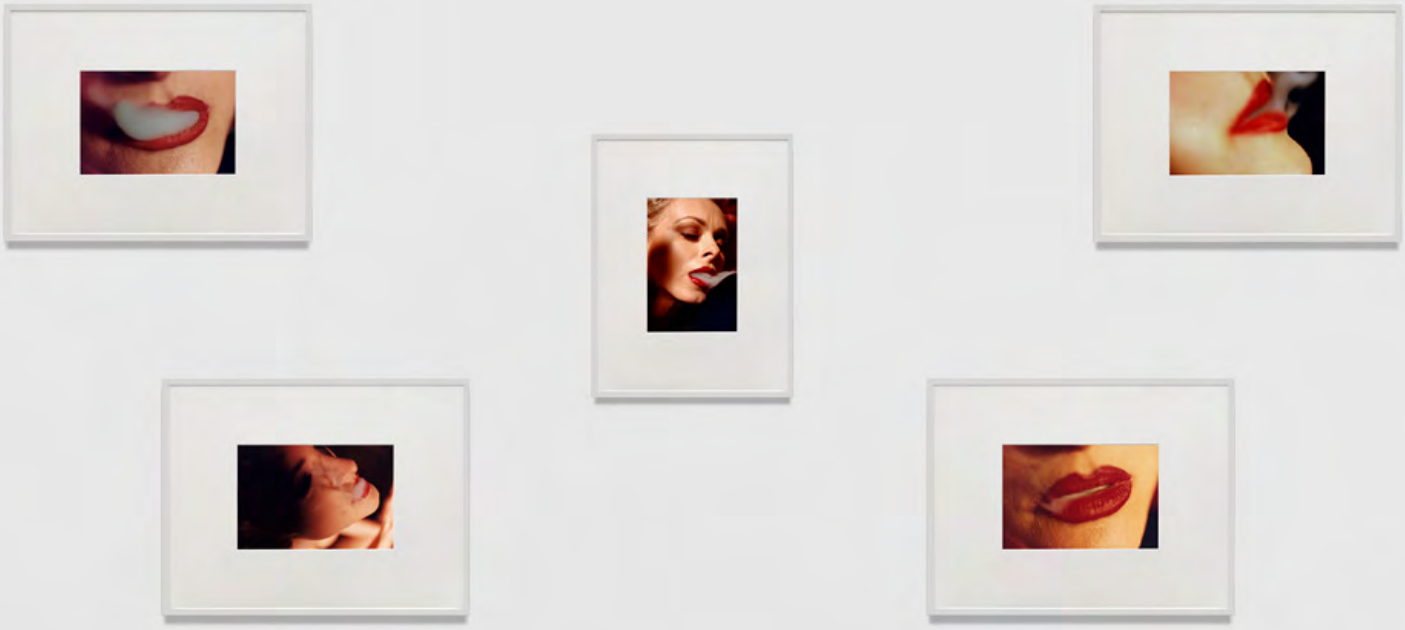
Kenjiro Okazaki

light wavered in mirror of green water. a place left, slightly absurd. As if sunk to seafloor, The wind rises! shifting fallen leaves onto others, ET HIC TRANSIERUNT FLUMEN COSNONIS. / Grimace of weeping folds into a thousand creases, astonishment unfolds again. faint dry rustle. Oh—a wave of sudden understanding. 2026
acrylic on canvas
63 × 51 3/16 × 2 3/4" | 160 × 130 × 7 cm
No. 98949 | USD 85,000



Richard Learoyd

Untitled Poppies 2026
camera obscura Ilfochrome photograph mounted to aluimnum
34½ × 41" | 87.6 × 104.1 cm, image, paper, and mount
42⅛ × 48⅜ × 2½" | 107 × 122.9 × 6.4 cm, framed
No. 99988 | 1 in a series of 2 unique photographs | USD 65,000



David Lynch

Untitled (Nudes and Smoke) c. 1992–94 | print made 2026
archival pigment print
Set of 5 prints:
(4) 11 × 14", paper
(1) 14 × 11", paper
No. 99995.01 | Edition of 10 + 2APs | USD 62,500



Hank Willis Thomas

"It's hard to be humble, when you're as great as I am." 2026
UV print on retroreflective vinyl mounted on Dibond
30 1/16 × 24 1/8" | 76.4 × 61.3 cm, print
31 × 25 × 1 3/4" | 78.7 × 63.5 × 4.4 cm, framed
No. 131099.04 | Edition of 5 + 2 APs | USD 25,000

Museum exhibitions
on view in Miami

Friedrich Kunath: I'll Romanticize This Later

December 1, 2026 – January 22, 2027
ICA Miami

I'll Romanticize This Later, Friedrich Kunath's first solo museum exhibition in the United States, will open at the Institute of Contemporary Art, Miami (ICA Miami) Expansion Building on December 1, 2026. The exhibition brings together paintings, sculptures, and installations spanning the artist's career, alongside a new immersive digital environment. The programming is a collaboration between ICA Miami, DMINTI, and Nassima Art Foundation.

Fusing the visual language of German Romanticism with American pop culture, Friedrich Kunath (b. 1974, Chemnitz, Germany) explores longing, melancholy, and nostalgia with a wit that invites a smile even as it confronts the most vulnerable aspects of the human condition. Spread across the second floor of ICA Miami's Expansion building, *I'll Romanticize This Later* foregrounds Kunath's longstanding dialogue with German painter Caspar David Friedrich (1774–1840) and his recurring use of the Rückenfigur, alongside other themes and motifs that permeate his work.

In addition to painting, sculpture, and installation, the exhibition features an interactive digital environment that invites visitors to experiment with Kunath's ongoing use of lyrics, titles, and other forms of text.

Museum exhibitions
on view in Miami

Hank Willis Thomas

December 1–6, 2026
Young Arts, co-hosted by Crystal Bridges

Hank Willis Thomas presents new works on the YoungArts Campus. Plus, experience the studios of artists-in-residence Ezekiel Binns (2017 Design), David Correa (2017 Visual Arts), Diego Gabaldon (2017 Photography), and Michaela Manzieri (2014 Visual Arts) in the YoungArts Gallery.

Exhibitions On View

pacegallery.com/exhibitions

NEW YORK

Li Hei Di
Nov 6 – Dec 19, 2026

Lucas Samaras
Nov 6, 2026 – Jan 23, 2027

Elmgreen & Dragset
Nov 6, 2026 – Jan 16, 2027

NEW YORK – 125 NEWBURY

Gottlieb/Rothko
Nov 13, 2026 – Jan 9, 2027

LOS ANGELES

David Lynch
Sep 19 – Dec 22, 2026

Kiki Smith
Oct 30, 2026 - Jan 23, 2027

LONDON

Constantin Brancusi
Nov 25, 2026 – Jan 30, 2027

SEOUL

Pam Evelyn
Nov 12, 2026 – Jan 9, 2027

TOKYO

Alicja Kwade
Oct 29 – Dec 25, 2026

PACE